LILLIAN GISH

in

The SCARLET LETTER

25¢

A Metro-Goldwyn-Mayer Picture

Lillian Gish as *Hester Prynne*

Metro-Goldwyn-Mayer

presents

LILLIAN GISH

in

NATHANIEL HAWTHORNE'S

"THE SCARLET LETTER"

A Victor Seastrom Production

with

LARS HANSON

Karl Dane, Henry B. Walthall, Marceline Corday

Mary Hawes, William H. Tooker

and Joyce Coad

Adaptation, Scenario and Titles by

FRANCES MARION

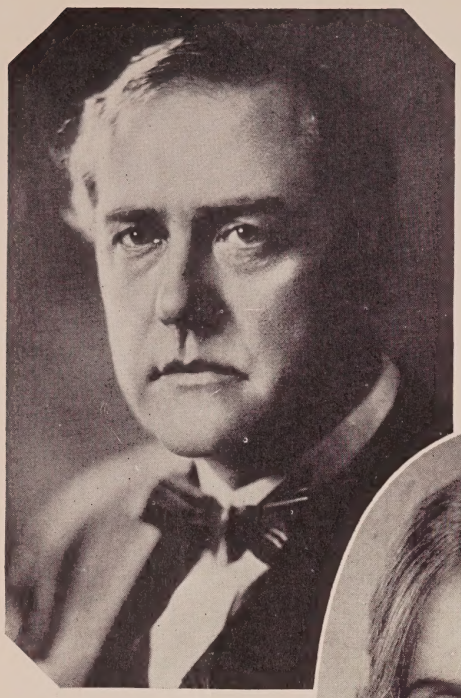
Directed by

VICTOR SEASTROM

A METRO-GOLDWYN-MAYER PICTURE

Presentation and Musical Score by

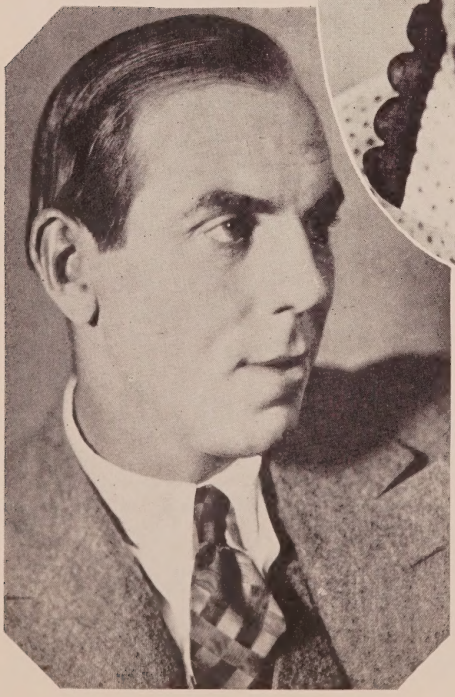
Major Edward Bowes, David Mendoza and William Axt



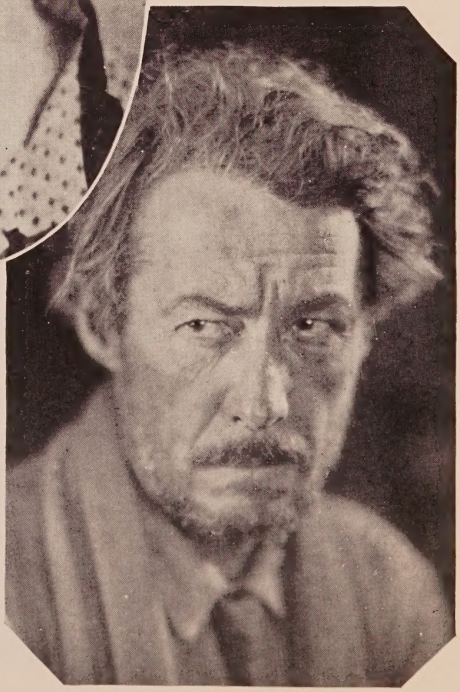
Director Victor Seastrom

Lars Hanson

Lillian Gish



Karl Dane



Henry B. Walthall

THE CAST

HESTER PRYNNE	LILLIAN GISH
REVEREND DIMMESDALE	Lars Hanson
ROGER PRYNNE	Henry B. Walthall
GILES	Karl Dane
GOVERNOR	William H. Tooker
MISTRESS HIBBINS	Marceline Corday
JAILER	Fred Herzog
BEADLE	Jules Cowles
PATIENCE	Mary Hawes
PEARL	Joyce Coad
FRENCH SEA CAPTAIN	James A. Marcus

AUTHOR: NATHANIEL HAWTHORNE
DIRECTOR: VICTOR SEASTROM
ADAPTOR: FRANCES MARION
PHOTOGRAPHER: HENRIK SARTOV

A METRO-GOLDWYN-MAYER PICTURE

The Scarlet Letter

The Story of "The Scarlet Letter"

HESTER PRYNNE, a young Englishwoman of gentle birth, is the wife of an elderly physician whose misfortune it is to have won her hand without winning her love. The Prynnes emigrate to Holland to escape the rigors of the Restoration. A year later the husband decides to follow the example of others of his fellow-exiles of the Puritan faith and try his luck in the New World. Having some business affairs to conclude before he can leave, he sends Hester

The Puritan Lovers

ahead, intending to follow a month or two later and rejoin her in Boston.

At this period the city is barely more than a village on the edge of a forest still peopled with Indians. In a short time everyone is aware that Hester, the latest addition to Master Arthur Dimmesdale's spiritual flock, is newly arrived from Holland and expeting her husband to join her. Two years elapse. No word comes from the missing husband. In the meantime Hester falls in love with her pastor. They meet in a clearing in the depths of the forest. Whether convinced that her repugnant husband had died in the meantime or blinded by love, she surrenders herself to her lover.

Nature revealing her love in the birth of a baby daughter, she is haled before the public tribunal and ordered to reveal the name of her lover. For at that period adultery was neither a subject of jest nor a source of prurient reading matter, but a sin of the deepest hue against God and man to be punished with death. In spite of her refusal to identify the father of the child it is decided, in view of the extenuating circumstances, to dispense with the penalty prescribed by statute and Scripture alike, and having exposed her in the pillory for the space of an hour with a scarlet A (adultress) affixed to her bosom in token of her guilt, require her to wear the letter for the rest of her life.

On the morning set for the initial part of this punishment, the little grass plot in Prison Lane between the Prison and the church, is crowded with a group of stern-visaged men and women who have come to play their part as spectators of this public vindication of morality, their countenances revealing the seriousness and awe with which our Puritan forefathers regarded an infraction of the moral code. The pillory stands directly in front of the church from whose overhanging balcony the stately Governor Bellingham and his staff are able to survey proceedings. With them also is the Reverend Master Dimmesdale, his saintly face paler even than usual, a circumstance which is noted by several in the crowd who express their regret that he should have had to suffer the shame of seeing one of his flock stained with so deadly a sin. The true source of his pallor and agitation is a secret known only to him and to Hester.

The door opens and Hester comes out, bearing her child on her arm. Blushing a crimson which rivals the hue of the elaborately embroidered letter on her breast, she makes as if to conceal the letter with the child. Then, recalling perhaps that the one is as definite a symbol of her shame as the other, she advances to mount the scaffold, more splendid in the moment of her deepest humiliation than she had ever been in her life before. Save for the flush on her cheek she gives no sign of her suffering, meeting the eyes of her fellow townsmen with an even glance which is neither defiant nor servile, a reincarnated Madonna.

Yet her anguish is almost too great to be borne. For present in the crowd is the misshapen husband she has betrayed. Taken prisoner by Indians, he has just made his way through the wilderness to be met with this public proof of his wife's dishonor. Neither at this moment nor later does he betray his identity.

When her head has been fastened in the iron frame, the Reverend Mr. Wilson, one of the oldest and most revered of the colony's pastors exhorts his younger col-

A Puritan Penalty

The Lovers Discuss Their Plight

Seared in His Breast

At Hester's Home

league to make a final attempt to elicit the name of the father from the culprit. Dimmesdale whose suffering at this moment is almost as great as Hester's abjures her to speak, telling her in phrases whose meaning is not apparent to the rest of the throng that by giving his name she will save him from his own cowardice and rescue him from a life of hidden ignominy. But Hester's only reply is a shake of her head. The unhappy Dimmesdale returns to his seat.

An hour later Hester is taken back to her cell where her pent-up emotions escape in an hysterical outbreak which so frightens the jailor that he sends for Roger Chillingworth, the new arrival, whose skill in such matters has already become known to the village. For it is under this name that Hester's husband has chosen to cloak his identity for the future. Taken to her cell and left alone with herself and the child, he first soothes the child with a cooling draught and then turning to its unhappy mother demands the name of her lover. When she refuses to give it he tells her that he will devote his life to his search and punishment. For the rest all he asks of her is that she refrain from betraying his identity. Her punishment is already great enough without any addition.

And so these three lives, bound together yet held asunder, enter upon a second phase in the little New England village. Hester, free to go where she will, takes up her lonely abode on the edge of the wilderness which, at this period, presses close on the town. Here little Pearl grows up a wild, elf-like creature with a preternatural curiosity regarding the device which adorns her mother's breast; and here she makes her atonement, living with the utmost simplicity and devoting her life to deeds of mercy and to her sole source of livelihood, her skill with the needle. In the course of time, without ceasing to be a tragically isolated figure, she comes to play an indispensable part in the life of the town. Her needlework adorns the ruffs of the Governor and the gowns of fine ladies; the poor and afflicted come to expect her visits of mercy. Yet, conscious as she is of her sin, something in her womanly nature tells her that she has suffered no loss of dignity.

In the meantime Chillingworth has divined Dimmesdale's unhappy secret and availed himself of the latter's declining health to fasten himself upon the remorse-haunted lover in the guise of a physician. The parishioners, alarmed for their pastor's life, prevail upon him to take the physician into his home that he may receive his ministrations without interruption. But it is no healing process that goes on in the little rectory. From the first Dimmesdale senses the other's malignant purpose, but having only his morbid apprehension for proof, forces himself to receive the man as a friend. Chillingworth's features, never attractive, take on an even more malevolent aspect as he tightens his grasp on his victim's life.

One day, as Hester is waiting in the corridor of the Executive mansion to deliver some work she had done for the Governor, she looks up to see the Governor approaching with Dimmesdale and Chillingworth. Little Pearl, who is with her, is dressed in a scarlet frock matching the sign on her mother's bosom. Now, for some time the more godly of Master Dimmesdale's flock have urged that the child should be taken from the mother and brought up by other hands. At sight of the pair Governor Bellingham broaches the matter. Hester, lifting her voice, appeals to her pastor and lover. He approves her reluctance to give up the child and his word closes the matter. For the reverence and respect which has attended his words from the moment he took charge of his flock has increased as his power and eloquence have drawn new force from his guilty secret. In the whole colony no pastor is deemed more saintly.

The regard in which he is held only adds to his suffering. Haunted by the tragic figures of the woman and child he has left to endure the scorn of the world, he resorts to self-flagellation. At times he feels an overpowering impulse to disclose his sin to the world. On one of these occasions, late at night when the towns-

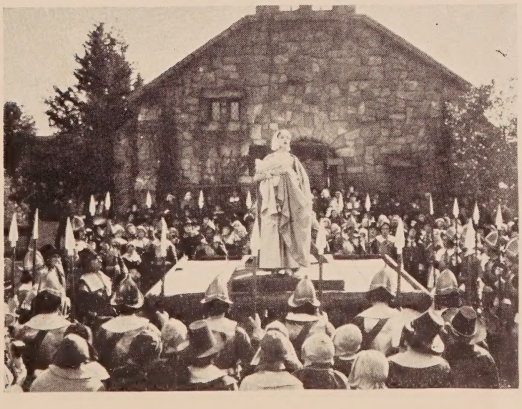
Hester Meets the Rev. Dimmesdale

Beginning of a Puritan Romance

Hester, the Puritan Maid

Hester Fears the Worst

Urging Dimmesdale's Flight



A Reincarnated Madonna

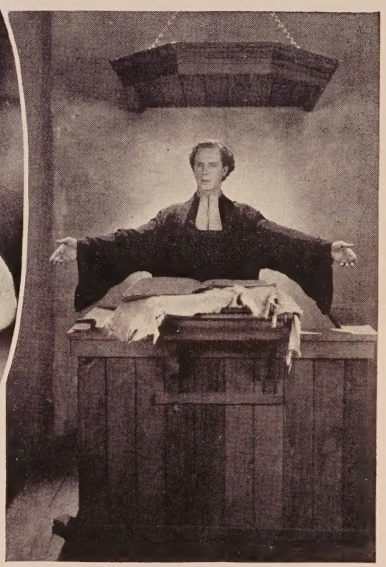
Led to the Pillory

Winter in Salem

Have We Sinned?

Hester, Sweet
Hester Prynne

Down Prison Lane



A Sermon Against Intolerance

Chillingworth Plagues Dimmesdale

Ye Good Old Ducking-Stool

people are all abed, he slips from the rectory and mounts to the scaffold which stands in the public square. Just as the light is beginning to break in the east, Hester and Pearl come through the street on their way from the bedside of Governor Winthrop, where Hester has gone to measure a shroud. Pearl goes up to her father and asks him if he will stand there with herself and her mother at noon-tide. Chillingworth, coming like Hester from the home of the dying Governor, adds his sinister form to the little group. But the moment for the dissolution of the bonds which unite this group has not yet arrived.

Hester Refuses to Give Up Pearl

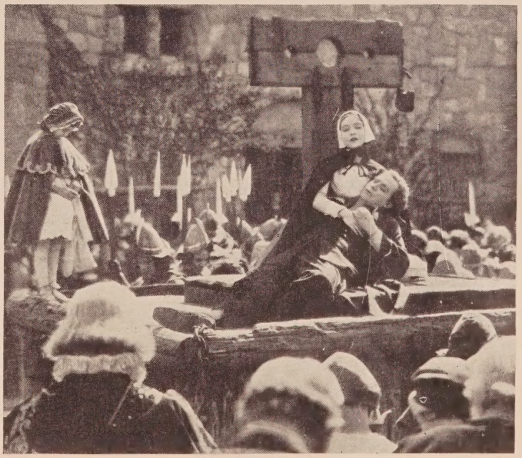
Made aware of the unholy designs of her husband with regard to her lover and feeling that her love has been redeemed by suffering, Hester feels impelled to save her lover from the doom which awaits him. Accordingly, she meets Chillingworth in the forest and upbraids him for the role he is playing. He tells her that nothing can make him abandon his purpose. He leaves her, he declares, to the punishment which she wears on her breast, but the other who has lacked the courage to confess his sin must pay for his weakness in inner torment and torture.

Failing in her effort to excite her husband's pity, she decides to arrange a meeting with her lover and propose that they flee together. Learning that he has gone into the forest to meet the Apostle Eliot, the renowned Indian missionary, she takes Pearl to the forest and, waiting in the clearing where they had been wont to meet before the birth of their child, accosts him as he is retracing his steps in the twilight. Seven years have elapsed since they last met in secret. She tries to make him see that his anguish is needless, that he has more than atoned for his sin by years of penance and suffering, but he refuses to be consoled. Then she tells him that his evil companion is the man she betrayed. At first he reproaches her with having played a part in his torture at the hands of his enemy. Then, as she takes him in her arms, he forgives her and denounces the husband. Her vision, the clearer of the two, tells her that their love has been consecrated and purified by suffering. She removes the A from her breast and throws it aside. Then she tells him her plans for the future. They will go over seas and begin life anew. But little Pearl refuses to come to her arms when she calls. Missing the familiar symbol she stands on the farther side of the brook by which she has been playing and points to the letter as if bewitched. Finally Hester bids her pick it up and bring it to her. She replaces it on her breast and the three separate.

Dimmesdale has now reached the turning of the ways. As he walks through the village the powers of darkness which have tightened their grasp on his soul since he refused to confess his guilt almost engulf him. He feels an overmastering impulse to tear off his mask and commit some act which will show that he has delivered himself to the devil.

On the following day the streets are thronged as they had been years before for the public humiliation of Hester. But this festival is of a different sort. The Governor is to be arrayed in his robes of office and given the oath in the presence of all the notables and good people of Boston. Hester has been down to the docks at dawn to reserve a berth for herself and lover. There she has discovered that Chillingworth has anticipated her flight and taken passage himself. Uncertain what to do in the presence of this new and unexpected development she returns to the square where her lover is already mounting the pulpit to deliver the sermon which is to open the morning's proceedings.

His rich vibrant voice penetrates the hearts of his hearers. Never has he been more eloquent or struck deeper chords in the souls of his people. When he has finished he leaves the balcony and taking little Pearl into his arms mounts to the scaffold where Hester had suffered years before. Chillingworth steps to his side and whispers something in his ear but he waves him aside. Then bidding Hester join him he turns to the assembled multitude and confesses his share in her guilt. At the climax of his speech he tears away the front of his coat to reveal a scarlet letter seared in his breast by remorse and anguish. Then sinking back into Hester's arms, he dies.



The Death of Dimmesdale

Including the Scandinavian

Victor Seastrom

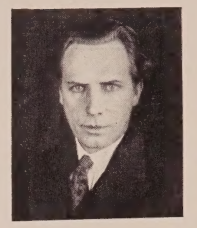
YOU'VE probably seen it, if you are included among those meticulous persons who read the fly-leaves of books and manuscripts—"All rights and translations reserved, including the Scandinavian," or "Copyrighted in all countries, including the Scandinavian," or words to that effect.

Why things Scandinavian should be stressed more than things Russian or Prussian, for example, is something which verbose copyright laws can reveal more effectually. The fact remains, however, that as a result of repetitious mention the tag-line "Including the Scandinavian" has crept into and imbedded itself in our American vulgate. There was a time not long ago when most humorists, monologists and after-dinner speakers considered it very brilliant and provocative of much laughter to reel off a string of names, games—whatnot—and finish with the phrase "Including the Scandinavian."

Never has a phrase suffered more abuse and such unwarranted distortion, with the popular exceptions, perhaps, of "So's your old man" and "Or what have you?" It's peculiar how receptive the human ear can be to such locutions, and amazing how the average mind can find so many ways to misapply them without for a moment considering the feelings of the subjects in question.

Innocuous though it may have been, the fun was at the expense of the Scandinavian. For even innocent merriment can be turned into derision with thoughtlessness. "Including the Scandinavian" came to mean about as much as "Take a man, blow out his brains, and you have an Englishman," as many an Irishman has often said. Of course, it isn't true, and that's what made the hurt even more painful. Humor seems to have infinitely more license than poetry.

Further proof that the gibe is untrue can be gleaned from the fact Scandinavia produced Henrik Ibsen, the father of the modern drama, Strindberg, Bjornson, Knut Hamson, George Brandes, the critic, and a host of others; that Scandinavia was first to recognize the benefits of gymnastics and hygiene and to institute a nation-wide application of both, and that Scandinavia originated the co-operative farming system, which makes farming



Lars Hanson

there more profitable for the farmer than in any other country. They are an adventurous and inventive race, the Scandinavians, to wit, the Norsemen who discovered America about four hundred years before Columbus. They may not have their Rotary, Kiwanis and Lions, but then Progress and Service are ancient institutions with them.

The motion pictures, however, have been more generous—that is, that section of the motion pictures that is governed over by Metro-Goldwyn-Mayer has. The Metro-Goldwyn-Mayer studios have included the Scandinavian in action if not in word. The manner in which the Scandinavians have also distinguished themselves in the cinema field is cause for ponderance rather than joshing, polite or otherwise. Quick to realize this, the Culver City studios have grabbed up the best of their film talent, with the result that the largest Scandinavian colony within the movie colony is to be found at the M-G-M studios.

Karl Dane

Most prominent among the Scandinavians included by M-G-M are Victor Seastrom and Benjamin Christianson, directors, and Greta Garbo, Lars Hanson and Karl Dane, featured players. Further on in this book is revealed what their accomplishments have been and are in their native countries and here.

And since this page goes to make up the souvenir program of Metro-Goldwyn-Mayer's production of Nathaniel Hawthorne's "The Scarlet Letter," starring Lillian Gish, it is only fitting to mention that the Scandinavians whose inclusion has helped to make the photoplay as great as it really is are Victor Seastrom, the director, who previously was responsible for "He Who Gets Slapped" and "The Tower of Lies"; Lars Hanson, who makes his American film debut by playing the role of the Reverend Dimmesdale opposite Miss Gish, and Karl Dane, famous for his characterization of "Slim" in "The Big Parade" and now the barber-surgeon "Giles."

The Immortal Lillian

SOME are born immortal, some achieve immortality, and . . . . there ends the quotation, for Lillian Gish most certainly has not had immortality thrust upon her. She is destined for immortality, true, but it is all of her own making, her own achievement.

Of Lillian Gish it has often been said that she is the screen counterpart and the perpetuation of the great Duse. Those who saw Duse on her last tour in America will remember the ethereal grace with which the Italian tragedienne moved about the stage. Not unlike her is the shadow of Lillian Gish as it wafts across and molds itself into the dimensions of the screen.

Facially Lillian Gish resembles Rejane more than any of the immortal actresses. This comparison will no doubt be substantiated by all who saw the great French tragedienne in an imported film of several years ago called "J'Accuse." Age had crowned Rejane with a silver diadem and left its imprint on her countenance, and shortly after the film's arrival she passed away, but the angelic beauty of her contour could not be erased. It had withstood the years and tears of innumerable characterizations. Today the girlhood face of Rejane may still be seen, for it is reflected in that of Lillian Gish.

Being the outstanding tragedienne of the screen, it is also inevitable that Lillian Gish shall be called "the Bernhardt of the films." The title has been well deserved on several occasions in the past, and is now especially because of her portrayal of Hester Prynne in "The Scarlet Letter," but its particular interest lies in the fact that it is still another indication of Miss Gish's immortality. The tendency is to associate them among the actresses whose memory is imperishable. To one who is acquainted with the art of both it is as justifiable to say "the immortal Lillian" as it is "the immortal Sarah."

Lillian Gish was born at Springfield, Ohio, and moved on to Massillon, Ohio, where she passed her childhood days with her sister, Dorothy.

At the completion of her education, while still in her teens, Lillian made her stage debut as a fairy in "The Good Little Devil," produced by David Belasco. Her mother and sister had just gone to California. Her homesickness was accentuated one night when the wire which permitted her to flit across the stage snapped, and a disheartened fairy was hurled to the floor. She burst into tears, and, with her loud boo-hoos, hit a responsive chord in the audience, but almost spoiled the show.

The family was soon reunited and Lillian was well on the way to stage fame, when, one day, while visiting Mary Pickford at the Biograph studio, she met D. W. Griffith. Screen acting fascinated her and she soon became a member of the Biograph stock company, appearing under Griffith's direction. She played in a wide variety of parts, ranging from the little old moth in "Judith of Bethulia" to Colonel Cameron's sweetheart in "The Birth of a Nation."

When Griffith left the Biograph fold, Miss Gish followed him through his engagements with Reliance, Majestic, Fine Arts, Artcraft, First National and United Artists.

She impersonated the mother at the cradle in "Intolerance" and the outcast girl in "Way Down East." She appeared in such pictures as "Souls Triumphant," "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "Romance of Happy Valley," "True Heart Susie," and "The Greatest Question." She directed "Remodeling Her Husband," one of her sister Dorothy's pictures, and later returned to stardom in "The White Sister" and "Romola."

Miss Gish is now under contract to star in Metro-Goldwyn-Mayer pictures, the first of which was "La Boheme." "The Scarlet Letter" is the second of her productions for this big company, and that will be followed by "Annie Laurie," in which she will play the Scottish heroine.

The Hawthorne Classic

INTOLERANCE—a little word and yet an insidiously powerful one, considering that it can bring about the downfall of nations, races, religions and creeds. This is probably the thought that occupied the young minds of Horatio Bridge, the poet Longfellow, the future President Franklin Pierce and Nathaniel Hawthorne, bosom-companions at Bowdoin College in the year 1821. No doubt such rationalization made a deeper impress on the sensitive young Hawthorne which time failed to expunge, for in later years it inspired him to write "The Scarlet Letter" in the hope that it might stand as an everlasting symbol rather than an indictment against intolerance. But let us first trace the life of the author of this immortal American work.

In the year 1630 a William *Hathorne* accompanied Winthrop in the "Arabella." This William settled first in Dorchester, but later, in 1637, moved to Salem, where he received a large grant of land. He was a man of strong and energetic will, and a Puritan of the grimmest type. So much for the first American ancestor of Nathaniel Hawthorne.

Nathaniel *Hathorne,* father of the novelist (1776-1808), was, like the first American *Hathorne,* a sailor and a sea captain. He married Elizabeth Clark Manning, of Salem, whose ancestors migrated to America in 1679. They had three children, of whom Nathaniel was the second.

Young Nathaniel was born at Salem, Mass., on July 4, 1804, and in his boyhood proved to be inordinately fond of nature and all natural manifestations. Perhaps it was this love of naturalness, even to sound, that caused him to add the "w" to his ancestral name.

After his graduation from Bowdoin College in 1825, and Hawthorne led a secluded life and wrote and destroyed much before he could satisfy his taste.

"Fanshawe," his first work of fiction, was printed anonymously in 1828. About this time he began to write essays for Token, a holiday annual under the direction of a G. S. Goodrich, who later persuaded him to do some hack work for an American Magazine of Useful and Entertaining Knowledge. He worked as editor for a time and received $500, but the magazine failed within a year.

Meantime his genius was discovered by the London Anthenaeum, which quoted extracts from several of his most characteristic pieces, and with this encouragement and the financial guaranty of Hawthorne's college chum, Horatio Bridge, Goodrich brought out in 1837 the first collection of "Twice-Told Tales." These were generously reviewed and praised by Longfellow, but received with languid appreciation by the public.

Returns from literature being slight, Hawthorne was compelled in 1839 to accept a post as weigher in the customhouse, measuring coal, salt, and the like, at a salary of $1200 a year. Two years later, however, he lost his job with the advent of Whig power and returned to literature. A year later he married Sophia Peabody of Salem and they went to live in Concord.

After four years of profitless writing he returned to Salem and, under the new Democratic administration, received a post as surveyor of the customhouse. There his powers reached their fullest expression, for in 1850 he brought forth "The Scarlet Letter," the first draft being finished before he left his post.

The first edition of 5000 copies was sold in two weeks. The book was immediately reset, at once reprinted in England, and on both sides of the Atlantic was received with the greatest enthusiasm. It was Hawthorne's first sustained effort and his greatest.

Of all his works we still read first the supreme romance of the Puritan conscience in its self-torment, "The Scarlet Letter," with its climax of penance and demoniac triumph at Dimmesdale's *shame.* And the study of sin festering in darkness, shunning the antidote, and seeking vainly the anodyne, has its counterpart in Hester Prynne, who finds in sin itself the power of a higher spiritual life; while her child is a joyous and perennially fascinating mystery.

One cannot help agreeing with Hawthorne that even Puritan passions were of flesh and blood, and that it requires a greater hand than intolerance to master Life.

That a romance with a more powerful theme has not presented itself among the American classics during the seventy-six years of the existence of "The Scarlet Letter," has been sufficient recommendation for Metro-Goldwyn-Mayer to convert it into one of the greatest films yet attempted by this producing organization of phenomenal photoplays.

Lillian Gish—Hawthorne's Heroine

Lillian Gish's Orphan Protege

LILLIAN GISH has a protege whom she is teaching to follow in her footsteps.

She is Joyce Coad, a little girl left an orphan in Wyoming, who has blossomed out as the million-dollar child actress of the silver screen.

To her foster parents, Mr. and Mrs. Raymond Coad, she represents bread cast upon the waters that is returning a hundredfold—and then some.

Mr. and Mrs. Coad were attracted by her sweet, appealing little face, alive and vital and interested, a face that reminded the motherly Mrs. Coad of "a bird, poised on the branch of a tree, just ready for flight."

Then she came to the notice of Lillian Gish, who was beginning work on "The Scarlet Letter." There had been a long hunt for someone to play "Pearl," a very difficult child part. The discovery of Joyce ended the search.

"I think she is just the type Hawthorne had in mind when he wrote 'The Scarlet Letter'," said Miss Gish. "She is just the child I had pictured, too.

"Great acting should always be perfectly natural, and in this Joyce is indeed a great actress. Without knowing it herself she rises to unusual dramatic heights. She is

Joyce Coad

Mentor and Protege

Lillian Gish

The first thing her adopted parents discovered about Joyce was that she could recite from memory long stories that had been read to her but two or three times. Then her talent in painting and drawing came to their notice.

The family moved to Los Angeles at a most opportune time. Metro-Goldwyn-Mayer was just beginning its west coast search for a "million-dollar baby."

Joyce was given a test, she passed in review before the judges, in a maze of thousands of other children. But her childlike simplicity and naturalness stood out.

"There is something about Joyce that gets you," said one judge.

She took directions like a tried and true trouper, responding to emotion and mood like a violin in the hands of a master.

Her prize was a contract. And when the critics saw her first work in "The Devil's Circus," they called liars those who said it was Joyce's debut before the camera. She was too marvelous for a beginner.

unspoiled, perfectly at ease and seems to need no prompting. She catches the spirit of a play.

"She cries at a moment's notice, and what is more remarkable still, she laughs easily. It is almost harder to laugh convincingly than it is to cry.

"There was only one day when Joyce had any trouble, that was when she was told to be angry. She had never been upset in her life. The meaning of the word "anger" had to be explained to her. But she was artist enough to respond to direction and to do the scene satisfactorily."

There is one moment in "The Scarlet Letter" when Joyce rises to the emotions of a Duse. Her forgiveness of her father is a beautiful and moving sight.

Most remarkable of all, the child is not aware of her genius. She does her work because she likes it and she could no more help being an actress than the sun could help being the sun. She takes her work seriously and judges herself harshly, knowing well when she has done a good scene and when she has done a bad one.

Strictly Biographical

VICTOR SEASTROM, noted Swedish director, who has directed "He Who Gets Slapped," "Confessions of a Queen" and "The Tower of Lies" for Metro-Goldwyn-Mayer, now adds "The Scarlet Letter" to a brief but outstanding list of big successes for the same company.

Born in Sweden in 1879, Seastrom began his theatrical career at 17, immediately after he was graduated from Upsala University,

Victor Seastrom

and appeared in numerous theatrical productions for the following twelve years. In 1910 he attained a theatre of his own, with his own company at Gothenburg and for two years he directed and played leading parts in plays of Shakespeare, Ibsen, Strindberg and other famous dramatists.

His entry into picture work dated from 1912 when he followed the lead of his fellow actors and appeared before the camera in a picture called "The Black Mask," and the following month he directed his first production, a three-reel picture.

"A Man There Was," based on Ibsen's poem, "Tarje Vigen," was Seastrom's first feature length picture, produced in 1920, and from then on he made numerous pictures until his arrival in California in 1923, when he directed "Name the Man," his first American picture.

With the production of "The Scarlet Letter," Seastrom becomes known as the first director to experiment with and successfully accomplish the strange feat of photographing thoughts—putting on the screen what goes on inside of a man's mind.

Seastrom succeeded, by a daring dramatic device, in creating this remarkable illusion in scenes with William H. Tooker, playing the Puritan governor in the powerful romance of a woman who wore a brand of shame through life to shield the man she loved.

The governor is shown reading a book of laws, then the consequences of these laws are "dissolved" through the scene, just as a man would envision them while thinking. The device carries out the idea with startling realism.

Seastrom, too, has the odd distinction of being the most silent director of the screen. Contrary to the popular supposition that screen direction involves elaborate explanations of scenes, frantic instructions and an avalanche of words, Seastrom directs quietly and very seldom raises his voice above a whisper.

He explains every scene in a few concise words, and as it is rehearsed makes almost inaudible suggestions wherever necessary, altering a gesture, modifying an emotion, and generally conveying without raging pedantry his conception of the situation and how it should be interpreted.

So unlike the average American director in temperament and method of operation is the famous European, that his style of direction at first puzzles the players. But after they fall in with his little idiosyncrasies they perform with clocklike precision.

Making predictions is an unsafe procedure at best, but never was it less speculative than now to forecast that with the advent of "The Scarlet Letter" Seastrom will mount to a higher place among the geniuses of the motion picture world. If Seastrom never directs another photoplay in his life, he will have done more than his share towards helping the cinema to attain perfection; and his name and his work will remain long in the memory of all who seek after a criterion.

THE Scandinavian invasion of the American movie world was given new impetus by the signing of Lars Hanson, outstanding Swedish dramatic and film actor, by Metro-Goldwyn-Mayer.

Hanson has long been known not only in his own country, but everywhere that films are shown, as one of the most accomplished leading men of the cinema. He worked for the

Lars Hanson

Swedish Biograph for six years; played with Mrs. Victor Seastrom (Edythe Erastoff) in "The Song of the Blood-red Flower," which was shown in this country, in "The Story of Gösta Berling" and in "Jerusalem," directed by Seastrom before he came to America.

Most of Hanson's stage success was achieved in the Royal Dramatic Theatre of Stockholm, Sweden. His most famous dramatic achievement was in the title role of Auguste Strindberg's "Gustav the Third."

Hanson's life has been an interesting one. As a boy he unloaded steamers and dreamed of a career on the stage. He came to the attention of the head of the Lorenz Berg Theatre in Guttenberg. After he had told of his ambition he was given a chance. He made good, and went to Stockholm, Sweden. He attracted a good deal of attention. Now he has played throughout Europe both on the stage and in pictures, and is a great favorite in both entertainment fields.

He makes his American film debut in "The Scarlet Letter," playing the role of the Reverend Dimmesdale opposite Lillian Gish.

BECAUSE of his excellent characterization of "Slim" in "The Big Parade," Karl Dane has been signed to a long-term contract by the Metro-Goldwyn-Mayer studios.

Dane was born in Copenhagen, Denmark, about forty years ago, and has been in the theatrical business since he was a boy. His father was connected with the theatre, and Karl was everything from call and curtain boy to the baby in his father's productions. He left the stage when he was fifteen, and studied to become a construction engineer. Though he has been on the stage most of his life, he has often reverted to engineering as a side line.

He made his first picture in 1917, "My Four Years in Germany," which at the time was a sensation. He then appeared in vaudeville until 1920, when he deserted the the-

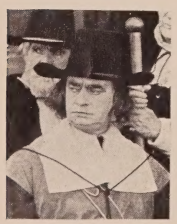
Karl Dane

atrical world for contracting work until about eight months ago. His first big opportunity came, however, under the direction of King Vidor in "The Big Parade," which at the present time is regarded as the greatest war picture ever made. Dane's first part under his new Metro-Goldwyn-Mayer contract was in Hobart Henley's "Free Lips." Later he played in "La Boheme" and "Monte Carlo." The role of "Giles" in "The Scarlet Letter" is his latest.

HENRY B. WALTHALL is playing opposite Lillian Gish for the first time since both made their fame in "The Birth of a Nation," in the new Metro-Goldwyn-Mayer production, "The Scarlet Letter." Walthall, born in Shelby County, Alabama, was educated in law but forsook this calling to embark on a

Henry B. Walthall in "The Scarlet Letter"

stage career, and this led, in 1910, to an appearance on the screen. He played several roles before "The Birth of a Nation" launched him and Miss Gish to fame. He has since played many notable roles, being famous as one of the most finished artists on the screen. He recently scored a brilliant success in Rex Beach's "The Barrier."



Jules Cowles

JULES COWLES, who plays the beadle in "The Scarlet Letter," is a nephew of Rear Admiral Sheffield Cowles, brother-in-law of Theodore Roosevelt and a cousin of Eugene Cowles, famous basso of the old "Bostonians." On graduating from Yale, Cowles went on the stage thirty years ago as a Shakespearean actor. He made his first screen hit in "The Bar Sinister" and has played in "So Big," "The Lost World," "Flowing Gold" and other famous plays.

Marcelle Corday

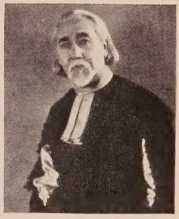
JUST as it took nine tailors to make a man, according to the old song, so did it take twenty different nationalities to make an old American drama on the screen. For the players, technicians, and others identified with the production of "The Scarlet Letter," comprise a modern Tower of Babel.

Belgium was represented by Marcelle Corday, who plays the role of "Mistress Hibbins," the nemesis of the ill-fated heroine of the Hawthorne classic. She gives one of the most important portrayals of the picture.

Miss Corday, though a Belgian by birth, obtained most of her theatrical recognition on the French stage, from whence she came highly recommended to this country.

Upon her arrival in America Miss Corday decided to try film work, and she has appeared in such productions as "The Viennese Medley," "The Phantom of the Opera" and others. Her role in "The Scarlet Letter" is her biggest film part to date.

Miss Corday is a niece of Ysaye, the famous Belgian violinist.



Wm. H. Tooker

WILLIAM H. TOOKER, veteran of the speaking stage, plays the dignified and stern governor in "The Scarlet Letter." But much of his fame on the stage was in comic opera. Tooker was born in New York, educated at Columbia, and started his career with Fanny Davenport in "Cleopatra" in New York. He played in many Frohman attractions, then joined the famous old Tivoli comic opera company in San Francisco. He entered pictures eight years ago following his triumph on the stage in "The Governor's Lady," appearing in "The Stealers," "God's Country and the Law" and other notable features.

And, Moreover—

THE wonderful photography in Lillian Gish's new Metro - Goldwyn - Mayer starring vehicle, "The Scarlet Letter," is the product of Henrik Sartov, former professor of physics in the University of Rotterdam. Sartov, famous expert on light effects, who has been Miss Gish's cameraman for several years, obtained many new remarkable effects with the tragic star.

One of the best known faces on the screen has at last been masked.

Just as the real face of Lon Chaney has never been seen on the screen, except under a heavy disguise of makeup, so the face of Henry B. Walthall has never been seen with any makeup at all—until now.

For the first time in his career he is disguised with a heavy black beard in "The Scarlet Letter."

The early Puritans, in seeking a land of peace, paved the way to modern warfare—for they discovered camouflage. This was disclosed in duplicating costumes of Puritans for "The Scarlet Letter." The Puritan armor was dulled with acid, so that it would blend with the shadows of the forest, and that no gleam would attract the eyes of Indians.

Lillian Gish has not only grown in fame, but also in stature since her first phenomenal success in "Birth of a Nation." During her rise to fame she has grown between six and seven inches.

This was disclosed during the making of her new vehicle, "The Scarlet Letter," when she and Henry B. Walthall played together for the first time since the story that made them both celebrated.

"When we played in 'Birth of a Nation' I came just to Mr. Walthall's ear," says Miss Gish, "and now I am actually taller than he is."

Miss Gish was only fifteen when she played the old role, but at the time kept this age a secret.

One of the most intensive efforts ever made to inspire a crowd of screen extras to a pitch of emotion was successfully carried out in the filming of "The Scarlet Letter." In the dramatic church scene in the new picture a church choir was enlisted from a Los Angeles church, and a complete church service was carried out in order that the actors might all be in the properly reverent mood.

"Without genuine reverence a film scene of a church service would fail," says Victor Seastrom, explaining why he went to such elaborate lengths.

"Plus Fours" must have originated with the Puritans, according to Karl Dane, who plays the role of "Giles" in "The Scarlet Letter." The knickers of the early Puritans, which he wears in the play, he says, are almost duplicates of modern golf-pants!

A copper mirror is the strange device through which Lillian Gish had to view herself to make up in several scenes in her new Metro - Goldwyn - Mayer starring vehicle, "The Scarlet Letter." Henrik Sartov, her cameraman, worked out a new lighting effect with colored lights, and in order to see herself made up correctly under these lights the star had to use a burnished copper plate for a looking glass.

Flappers of today wouldn't have liked the only cosmetics used by Puritan maids. For all they ever did was wash their faces in snow—considered a great aid to the complexion in those days. This odd fact came to light in the research for "The Scarlet Letter."

An "artificial sun" generating 325,000,000 candlepower was the huge light used in photographing exterior scenes in "The Scarlet Letter." This "sun" was used on the outdoor sequences of the Puritan village on cloudy days. Much work was done at night, too, also, by means of this huge light.

A Metro-*Goldwyn*-Mayer PICTURE

This book sold only in theatres showing "The Scarlet Letter." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, N. Y.

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